CATALOGUE

OF

THEODOR GRAF'S

GALLERY

OF ANTIQUE PORTRAITS

FROM THE HELLENISTIC TIMES.

M. F. A.

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PUBLISHED BY THEIR POSSESSOR

I., SPIEGELGASSE 3, VIENNA.

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1889

MUSEUM OF FINE ARTS.

GIFT OF Charles G. Loring -
Boston -

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LIBRARY OF THE
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Introduction.

The pictures in Theodor Graf's Collection give us, for the first time, an idea of what antique portrait painting was able to perform. They are the productions of the later Grecian art, though brought over from Egypt where, since the third century B. C., the higher ranks of the population had adopted Grecian culture. It is to the ancient Egyptian custom of representing the countenance of the deceased at the head of the mummy or coffin that we are indebted for the preservation of these paintings; the custom was adhered to in the Greek-Roman epoch of Egypt, but instead of the plastic head which up to that time had been alone in use, a painting was substituted representing a real portrait of the deceased, in lieu of the conventional features.

These portraits, which were painted on a thin panel of wood, were laid over the face of the mummies, the outer bandages of the shrouds being then wrapped about them so as to cover the margin of the picture, the latter alone being left visible. A mummy of this kind therefore presented the appearance of a living body, looking out of an opening in the bandages. And, indeed, the survivors used to visit such mummies of their deceased relatives and gaze upon them even after interment, for the bodies were laid in rectangular wooden boxes the lids of which were made to be thrown back that the picture of the dead person might be seen.

Some few mummies of this kind had been found some

decenniums ago in the grave-fields of Memphis and Thebes, while more considerable numbers have but very recently been discovered at two places of the province of Faijum, a region which, in antiquity, had been largely inhabited by Greeks.

The pictures here exhibited come from Rubaijat, about three miles to the north-east of the ancient capital of Faijum. The rock-graves, in which they had once been deposited, were ransacked ages ago by thieves who, in their search for gold, destroyed the mummies and coffins — unfortunately the common fate of Egyptian burying-grounds. Whatever these pilferers deemed of no value, and luckily the pictures were among the number, was thrown away into the dry sand of the desert, which has faithfully preserved the trust. Among the things which, besides the pictures, have thus transcended to us, the most remarkable are three small wooden boards such as used to be attached as a sort of label to the mummies; they bear the Greek characters of about the 1st and 2nd centuries after Christ, and the second of them says that the mummy in question had been brought from Philadelphos to Kerke. It is probable, then, that Kerke is the name of the place to which the graves of Rubaijat belonged, and where, it may be presumed, some of the persons represented on our pictures resided, while others may have been conveyed to this celebrated necropolis from other towns (Alexandria) by way of the river Bahr-bella-ma, the bed of which is now dry. The other spot in which pictures of this kind have been discovered, Hawara, was evidently the burying-place of the provincial capital, Krokodilopolis. The graves, which were opened here in the winter of 1887—1888 by the English engineer Petric, were yet undisturbed, but the pictures found in them, as far as may be judged by the specimens hitherto represented, are not equal to the good ones among the portraits of Rubaijat.

The pictures found at Rubaijat, as even a hasty glance will show, are of very unequal merit; beside works of art of the most consummate perfection we see productions of a crude and puerile nature. This difference may be partly due to the different degrees of skill in the artists; the rich man caused his portrait to be taken by a good painter, the poor man by any mean bungler. On the other hand, however, there is every reason to believe that the good pictures belong to a time more ancient than the coarse ones, especially as the latter show divergencies in the costumes and peculiarities in the way of technical execution — the wax-colours becoming more and more superceded by distemper-colours, while the manner of designing has changed (36, 53). — Among the pictures here exhibited the latest are probably Nos 9, 25, 29, 58, in which, according to the later Roman manner, the hands of the persons represented are likewise visible. The pictures, some of them rather rude, in which the men are attired in a sort of white shirt with two red stripes across the shoulder, may, by the testimony of a similar picture at the Louvre, of which by chance the date may be determined, extend into the time of Hadrian. But it is quite impossible to determine the difference of time which separates pictures of this kind from masterpieces such as Nos 2, 4, 5, 8, 21, 28 etc.; we have known so little as yet of antique painting as to be incapable of judging whether such works of art belong to the Roman or the pre-Roman epoch. Nor does our knowledge of the costume suffice for answering the question.

The same difficulty meets us in our speculations as to the personages represented. There are but very few, such as Nos 6, 34, who with absolute certainty may be recognized as real Egyptians, a few others, such as Nos 4, 5, 12, undoubtedly betray semitic features and may be presumed to be Syrians or Phoenicians, while the majority with light

complexions exhibit no pronounced race-type. In all probability they are chiefly persons belonging to the mixed population of cities, and it was just at Faijum where the Greek element predominated. They moreover mostly appear to belong to the higher classes, judging by the abundant jewels worn by the women. A group of men (Nos 4, 5, 6, 22, 28) is moreover characterised by a peculiar ribbon worn across the breast as indicating some particular office or high dignity. So also the golden laurel-wreaths of some of the men and possibly also the golden wreaths of several of the women give evidence of superior rank.

Worthy of remark is the lock of hair worn by several infantine and youthful heads, of partly inferior artistic value, on the right side of the head. It is evidently identical with the so-called "Lock of youth", the ancient badge of Egyptian children, which the sons of the Pharaohs seem to have worn even beyond the age of childhood. Hitherto we had been ignorant of the fact of this peculiar custom having been preserved up to the Greco-Roman period.

The pictures further suggest many a question of the kind, to which no satisfactory answer can be rendered as yet, for it is a new province of archaeology that they open to us, a province in which we are still quite inexperienced. Happily, however, the intrinsic importance of these portraits consists in their beauty, which remains unaltered whether the questions be answered in one way or another.

Further particulars may be found in the I Report of George Ebers: "A Gallery of antique portraits".

Dr. **

Catalogue.*)

The most artistically excellent pictures are marked with an *.

M. F. A.

*1. Head of a Woman with a wreath of gold and costly ear and neck ornaments. The face of a fine oval, shows a strikingly dark complexion, the expression of the eyes is that of a sentimental enthusiast. But little of the raiment is visible. This picture shows with great distinctness the manner in which the panels were attached to the faces of the mummies, by the traces of linen and adhesive matter which encircles the oval of the face. Technical execution: The head is done in encaustic painting with the cestrum (spatula), the raiment superficially distempered with the brush.

**2. A work of the very highest order of art. It represents the head of an old man. The face is earnest, intellectual, and derives peculiar animation from the wonderfully clear, lustrous eyes and an expressive, speaking mouth. In respect of colour this portrait is full of charm by the plastic clair-obscure standing out in relief from the yellow encaustic background. Below, to the left, is seen the shoulder-stripe, which is met with in Pompeian paintings also on the dress of living persons, and seems to have

*) Drawn up by F. H. Richter in Vienna, and Baron de Ostini in Munich.

been the fashion among the Greeks prior to the birth of Christ (Pompeyi was destroyed in the year 70 B.C.). Technical execution: The head is painted in encaustic with the cestrum, the raiment in encaustic with the brush.

3. Middle-aged man. This portrait is conspicuous by the costly raiment which is gathered up by a brooch on the right shoulder. Technical execution: Same as No. 2.

**4. A fine head of a man of noble dignity, whose appearance represents the type of a man born for dominion. Resting upon a long, slender neck, it is plastically and very effectively worked out of the grey background. The hair is encircled with a golden wreath of laurels; across the breast, from the right shoulder to the left hip is thrown a narrow, scarf-like, red ribbon, studded with gold and silver buttons — evidently denoting high dignity. All the men distinguished by this sash wear a white under-garment, but a coloured — in this case — blue drapery thrown over the left shoulder, and fastened with a gold clasp on the left breast (see 5, 6, 22). Those only whose ribbons are drawn from the right shoulder to the left hip, wear a wreath of gold, or the traces of such are discernible in the hair. Across the right shoulder a broad, sash-like, lilac stripe is painted. Technical execution: The head seems to be painted in encaustic with the cestrum, the raiment in the same manner with the brush.

**5. A man's head, florid and full of life, the countenance good-natured, somewhat bantering. In the nose and mouth this portrait shows an unmistakeable likeness to No. 21. From the left shoulder, beneath the dark blue upper drapery, the red sash studded with gold

buttons extends to the right hip. There is no golden wreath in this portrait, nor in any in which the sash is worn from left to right (see No. 4). Most beautiful and distinct is preserved the gold clasp. The right side and the lower left half of the portrait are wanting. Technical execution: The head painted in wax-distemper with the cestrum, the raiment in distemper with the brush.

**6. Half-length portrait of a handsome, vigorous man with a dark reddish-brown complexion. The thick crisp hair still shows distinct traces of the golden wreath; distinct, descending from the right shoulder to the left hip, the splendid red sash adorned with gold and silver buttons (see No. 4), clings to the stalwart breast. Traces of the golden clasp were also visible on the blue upper garment previous to the picture being cleaned. The broad sash-like lilac stripe adorns the right shoulder. Technical execution: The head and garment are painted on a golden background in the encaustic manner which is here most perfectly and characteristically brought to bear; the former is painted with the cestrum, the latter with the brush (see No. 61).

7. Head of a Youth. The lock of hair descending behind the right ear, in shape resembling an inverted note of interrogation, in its lower part like a lampin-shell, and terminating in two thin wisps of hair. This lock, according to George Ebers, is the so-called »Infant's or Prince's lock« (see No. 60); it is met with in old Egyptian pictures only on the temple of the young god Horus, the princes of the dynasty of the Pharaohs, and the children of the nobility. In the paintings or sculptures representing adults, G. Ebers has found it only in the representations of a god or

a prince, but never in those of private persons, however high their rank might be. A man who, like No. 7, had surely attained his twentieth year, could not wear it unless he belonged to the royal family, and for this reason the mentioned archaeologist has justly taken the lock as a means of determining the epoch when our portraits were executed. Of still greater decisive force in this respect is No. 60, the portrait of a man of thirty with a similar lock. Few persons who examine these pictures with attention will share the opinion of Professor Heydemann of Halle who supposes the models of No. 7 and 60 to be no more than 15 or 16 years old. Purple stripes with a rich white pattern are discernible on the garment. On the breast there seems to be a cylindrical purple amulet horizontally suspended from a gold chain. Golden wreath of laurels. Of inferior artistic execution; may possibly be the performance of an Egyptian in the Egyptian manner, as the face and lock are strongly styled. Technical execution: Head and raiment distempered with the brush, probably on gold ground (see No. 61).

**8. Charming head of a Girl, with costly earrings and threefold neck-ornaments, and conspicuous head-dress; regular, finely chiselled features, beautiful, lustrous eyes, a mouth slightly moulded into a smile. Similar earrings are seen in No. 18, and have also been found in the cavity of the tomb. The artistic hood-like head-dress, of Egyptian origin, probably strengthened by a network of wire, the front adorned with pearls, consists of long rows of small locks, most carefully arranged in parallel order. Behind, the hair seems to be plaited and held together by a golden arrow, while graceful curls are suspended from the temples.

The purple robe displays broad black shoulder-stripes edged with gold. Technical execution: Wax-distemper, the head painted with the cestrum, all the rest with the brush.

9. Somewhat clumsily painted picture of a Girl, holding the honey-cup in her right hand, probably in reconciliation with the spirits of earth, and the woolen death-clout in her left; the head is covered with a wreath of blossoms of peculiar formation, stuck one within the other. This picture is evidently a post-mortem likeness, made exclusively for the worship of the dead. Lilac shoulder-stripes. Technical execution: The whole picture is painted in distemper-colours with the brush.

10. Head of a Girl, with dark complexion and eyes much painted. A remarkable feature are the quaint ornaments of the hair with the golden arrow (see No. 8). Above the left breast a part of the white under-garment protrudes from beneath the bright red drapery. Narrow black stripes edged with gold adorn the shoulders. With regard to the eyes which, not only on this picture but on many others as well, appear of an exaggerated size, it may be mentioned that, in the same manner as at the present day, the ancient Egyptians used to paint the edges of their eyelids and brows black.*)

*11. Head of a Girl with very wavy black hair and bright, florid complexion, on yellow ground. In the yellow garment the black shoulder-stripes are inwoven. The neck is encircled by an ornament, and large

*) Virchow says: »Such painting enhanced the almond-shaped form of the eyes far beyond the natural appearance. . . . . How very much the general expression of the face is changed thereby, may be best seen in living women.«

earrings hang from the ears. The picture seems to be one of the oldest of the collection. Technical execution: Head and garment are painted in distemper with the brush.

**12. Interesting portrait of a Woman whose features exhibit a pronounced Semitic type. The complexion is dark and yellowish; the massy, unbecoming head-dress is held by a golden arrow, while stiff curls fall at the sides before the ears. The countenance itself is full of soul, and sympathetic in its expression; the dark, large, almond-shaped eyes are undoubtedly handsome. Ball-shaped earrings and neck-ornaments adorn the lady who is attired in dark purple. Over the shoulders she wears black stripes edged with gold. Technical execution: Head and garment are painted in the encaustic manner with the cestrum (as an exception).

13. Head of a Girl with a fresh, sentimental expression and lustrous colours, may be compared with St. Cecilia. White garment with purple shoulder-stripes. Technical execution: In the encaustic manner, the head painted with the cestrum, the garment with the brush.

14. Picture of a Girl with insignificant features; the garment violet with black shoulder-stripes. Pearl earrings.

**15. Portrait of a handsome Lady, which in all its details elicits lively interest, and is of eminent artistic value. The delicate, roseate complexion, the lustrous light-brown eyes, the pure, noble oval of the face, the bright, wavy, well-arranged hair, combine to form a picture of captivating beauty. The lady wears a diadem of gold, and heavy golden ornaments adorned with various-coloured stones. The garment of delicate hues (lilac and cream) is decorated with broad golden

stripes. Technical execution: The whole picture is painted in distemper with the brush on chalk ground.

*16. Female head with classically regular features, reminding one of the antique representations of Juno. The hair is arranged similar to that of No. 8; above a systematic arrangement of rows of little locks may be distinctly seen plaits of hair laid like a diadem round the head and fastened by a golden arrow. The peculiar ornament, worn on a chain round the neck, is an amulet such as may be seen also on other pictures. The drapery, sketched with a remarkably bold and firm stroke, exhibits a violet stripe over the shoulders. Rings adorn the ears. Technical execution: The head is painted in encaustic with the cestrum, the drapery encaustic with the brush.

*17. Female head resembling the foregoing one in many of the details, but executed with less artistic skill. It is prominently conspicuous by its cheerful, smiling expression, which contrasts very remarkably with the sadness, more or less pronounced, that is met with in almost all the female portraits in this collection. Unfortunately the picture is much damaged, and the absence of the left eye considerably impairs the total impression. Ornaments of the neck and ears, as well as darkblue shoulder-stripes extending over the white drapery, embellish the picture. Technical execution: The same as No. 16.

*18. Portrait of a beautiful young Woman with placid expression, large, painted eyes and jet-black hair. The rich pearl ornaments of the neck and ears, the golden diadem and clasp, of which traces are still distinctly visible, the crimson garment, all denote a gentlewoman of high rank. Technical execution: Head and garment painted in encaustic with the cestrum.

**19. Head of a young Girl, the conception simple and childlike, and painted in a vivid, nay even surprisingly modern manner. In its design it reminds one forcibly of the studies by the French painter Greuze (1725—1805). Also the freshness and naturalness of the tone is far more in accordance with the masters of the last century, than with what we have hitherto known of antique pictures. White garment with lilac shoulder-stripes. Technical execution: Head and garment are painted in distemper with the brush.

20. Dark male head with a full beard and of Semitic type. The left shoulder has been added. Technical execution: The head was painted in encaustic with the cestrum, the garment in the same manner but with the brush.

**21. Portrait of a Man, which merits admiration by the free and masterly treatment of the pictorial execution, no less than by the vigorous, sure drawing and consummate perfection in characterising the person represented. It is a young man without raiment, ornament or badge; a face denoting unscrupulous energy, exuberant vitality; and whose irregular, and, according to current notions, even unhandsome features the painter has depicted with realistic yet truly artistic force. The abundant hair, falling in dishevelled masses low down upon the brow, appears to be intentionally kept in artistic disorder; the eyes look forth boldly and with decision, the energetic mouth with broad, sensuous lips, show that this man was not averse to the pleasures of life. Vigorously and at the same time gracefully the neck is joined to the shoulders. Although commanding but few colours, the effect of the whole is yet eminently picturesque and in its imposing simplicity reminds the beholder of the works

of a Masaccio and other masters of the old Tuscan school. Technical execution: The picture is painted in wax distemper by means of the cestrum. But in many places the brush has been employed with great skill.

**22. Portrait of a Man, wearing the golden wreath, the scarflike ribbon (see No. 4) and a blue upper garment, — no doubt denoting a noble dignitary. Traces of a gold clasp are discernible on the mantle. Left corner has been substituted. On the left breast a round, white spot. By the freshness and brilliancy of the colours the painting almost appears like a painting in oil. The remarkable head is narrow in form, drawn out considerably to the shape of a pear, and terminating in a pointed chin covered with a slight down. The neck is excessively slender and long. Technical execution: Head and garments are executed in encaustic, the former with the cestrum, very smooth and neat, the latter with the brush.

23. Beardless head, with woolly, silver-grey hair, supposed by some to be the head of a woman, while G. Ebers believes it to be that of a eunuch. This latter supposition is supported by the sallow complexion and the peculiar weary expression in the soft, effeminate features. Also the eyes show the lustreless dullness peculiar to eunuchs. — The raiment is probably of the true purple hue. Its brilliancy encouraged Ebers in his opinion that the eunuchs at the courts of Eastern princes, also of the Ptolomies, where they were frequently invested with high dignity, used to wear bright-coloured garments. Technical execution: Same as No. 22.

24. This picture, perhaps one of the ugliest of the collection, displays an abundance of interesting details;

the very singular golden ornaments of the hair, dividing the head-dress into compartments, the thick eyebrows, grown together, the naive treatment of the upper body. Also the curious and subtle treatment of the colouring, for inst. the manner of painting the shades in the flesh by little yellow strokes, is worth noticing. Technical execution: The whole tablet is painted in distemper with the brush.

25. Portrait of a Woman holding the woolen death-clout in her hand. Although primitive and almost comical in its effect, it still bears the stamp of portrait-resemblance. Double earrings and necklace, as well as broad, black, gold-edged shoulder-stripes adorn the violet raiment of this woman. Technical execution: Distemper on chalkground.

26. Half-length portrait of a Man suffering from a morbid contraction of the cervical muscle, the sterno-kleidomastoidaeus. Hence the peculiar posture of the head and the abnormal position of the eyes. The raiment is of a deep purple, and only partially visible on the breast, the white upper garment being brought over the shoulders and closed at the neck. The way in which this picture is painted reminds one of many an old fresco painting.

***27.** This head of a Boy, of wonderful grace in the delineation and no less admirable in colour, is unfortunately much damaged. It appears like the portrait-sketch by the hand of one of our better living artists, with such firmness and assurance is every line drawn, with such strength and effectiveness are the colours laid on. The boy wears the golden wreath of laurels and over the shoulders the stripes of purple. Technical execution: Head and raiment painted in encaustic on

gold ground, the former with the cestrum, the latter with the brush.

**28. Portrait of a Man, of highly realistic likeness to life. The penetrating glance, the closed mouth tell of self-satisfied consciousness of strength, but here too we find that trace of good-nature so often expressed in the countenances of men of herculean frame. The man wears the scarf-like sash which though somewhat effaced is yet distinctly visible (see No. 5). It descends from the left shoulder to the right hip and comes out from under a violet upper garment. Technical execution: The portrait is produced by a combination of different technical processes. The head is painted in wax distemper with the cestrum. The raiment shows distinctly the stroke of the brush; also the curly, dishevelled hair seems to be painted with the brush.

29. Half-length portrait of a Man, conspicuous from the size in which it is sketched. Over the shoulders and arms the white upper drapery is gathered like a shawl. The fore-arm and hands issue freely from the upper garment, the right hand holds an object, perhaps flowers, surrounded by oval and sword-shaped leaves, the left hand a branch with lancet-shaped leaves. Technical execution: Painted entirely in distemper with the brush. Badly preserved.

*30. Portrait of a handsome Woman, conspicuous above all by the light purple raiment thrown over both shoulders, and the golden diadem of Egyptian form. The lustrous brown eyes look at us with animation; the graceful ornaments of the neck and ears enhance the delicate impression. Black, gold-edged shoulder-stripes adorn the raiment. In form, technical execution and appearance this picture has

some resemblance with No. 62, though the latter is far superior in artistic value, and if not the production of the same hand, may be of the same school as the latter. Technical execution: This picture was painted in encaustic, the cestrum being employed for the head, and the brush for the raiment.

31. Head of a Man of dark complexion, with a full beard, resembling the type by which Christian art represents St. Paul. Interesting by the strong lights on forehead and nose. Shoulder-stripes violet. Technical execution: Same as No. 30.

*32. Head of a Girl, is interesting not only by its naive pert expression, but by the fact of its being the only one of all the female portraits which shows white, probably silver, ornaments. Also the form of the ornaments of the hair and the necklace is original; the head-dress is quite modern in appearance. Over the white under-dress is a purple garment with black shoulder stripes edged with white. As if issuing from the frame of a Defregger, this girl with her froward, amiable expression of countenance, her mellow complexion bronzed by the scorching sun, appears to us. Technical execution: Face, raiment and ground are painted in encaustic with the cestrum. In point of colour this tablet is one of the most admirable of the whole Collection.

33. Portrait of a Girl, is worthy of notice because the maiden here represented wears, besides the pearl ornaments for the ears and neck, over a white undergarment visible above the left breast, another red garment and a white drapery thrown over it. Over the shoulders there are broad lilac stripes. Technical execution: Same as No. 34.

*34. Portrait of a Girl of old Egyptian type, conspicuous by the dark, over-sized eyes. The model was assuredly a beauty of great charm. The jewels of the neck and ears, as well as the rich purple dress with the black, gold-edged shoulder-stripes, tell of the exalted position of her family. The painting is in beautiful, deep and warm colours. Technical execution: In the encaustic manner, the raiment painted with the brush.

35. A Girl with purple raiment and neck ornaments; conspicuous by the narrow pointed face and quaint head-dress (see No. 8). Technical execution: Same as No. 34.

36. Head of an old Man, painted almost entirely in strokes, and therefore probably of a later period. On the right side of the upper drapery there is a peculiar badge, perhaps the end of a split lilac stripe inwoven in the stuff; such a stripe also adorns the shoulders. Technical execution: Head and raiment are painted in distemper colours with the brush on chalkground.

37. A Man's head, with a slight beard, of a decidedly Roman type. White raiment with purple shoulder stripes. Technical execution: The head is painted in wax-distemper encaustic with the cestrum, the raiment in encaustic with the brush.

38. Portrait of a Boy, wearing the woolen wreath on his head, and purple stripes on his shoulders. Technical execution: Distemper.

39. An elderly Woman in purple raiment with broad black shoulder stripes. At first sight, the hair appears fair, but seems originally to have been grey and to have assumed the yellow hue by some chemical change or incrustation. Technical execution: Same as No. 37.

*40. Face of a Girl of almost Germanic type, who with her fair complexion and neatly parted brown hair, looks almost as if she had come from German lands. The dark shoulder-stripes on the light purple garment look something like the supporters of a bodice. Rich pearl earrings and necklace. Technical execution: Same as No. 37.

41. This portrait of a Man is less prominent for its high artistic value than for the strongly characterised delineation of a peculiar individuality. It represents a man of brutal nature whose energy could no doubt be heightened into cruelty if he found it to his advantage. The broad, angular head with the rugged hair and beard is seated on a veritable bull's neck. The forehead is low and slopes backward; the small, light eyes are blood-shot, the mouth coarse and sensuous, the ears are like those of a faun. The garment is interwoven with lilac stripes. Technical execution: The head painted in encaustic with the cestrum, the raiment with the brush.

*42. The picture of this old Lady with her short, grey, artist's locks is frequently compared, for the form and expression of the face, with that of Mrs. Marlitt, the authoress of »Goldenhaired Elsie«. Certain it is that these somewhat faded and almost masculine features betray the character of a »Bluestocking«. A heavy, gold chain and other jewels adorn the neck, and pearls the ears of the lady. Although the upper drapery is drawn over both shoulders, still the black stripes with gold edges are distinctly visible upon them. Technical execution: The painting is done in distemper colours with the brush.

*43. A Woman who has grown prematurely old with sickness; her suffering, care-worn expression of

countenance is yet more increased by an anomaly of the left cheek-bone. The bluish hue of the long lachrymal sac, and the sickly appearance of the whole complexion plainly show that this woman was afflicted with both mental and bodily sufferings, probably dropsy. Her hair is plainly parted over the forehead; she wears no jewels. Though the effect of this picture is not pleasing, it shows that the original has been portrayed with realistic truthfulness. Technical execution: Encaustic, the head done with the cestrum, the raiment with the brush.

44. Portrait of a Man of pronounced Semitic type, which though somewhat coarsely painted is remarkable for its surprisingly powerful characterization. He wears a brown garment richly adorned with fringe, and, like the one in No 3, it is held on the right shoulder by a large brooch, of which however little is to be seen. Head and raiment are painted in distemper with the brush, chiefly in strokes.

**45. A female portrait, surprisingly modern in its conception and execution, and certainly done by the hand of a very eminent artist. The hair is done in a light and graceful manner; in soft, wavy luxuriance the clustering ringlets play about the temples and the lofty, white forehead upon which they leave only a triangular space free. The dark, calm eyes, gazing slightly upwards, the pallid complexion, the soft, well-shaped mouth, the almost imperceptible inclination of the head to the left, combine to lend grace and dignity to the picture, and that placid expression of sentiment and revery common to virgins of soul and deep feeling. Round the neck she wears a necklace of uncommonly large round pearls, and also her ears are adorned with the same ornaments, pearls being highly esteemed

even at that time, and they denote that the fair one here represented belonged to an opulent and noble family. This may also be seen by the purple robe with its black shoulder-stripes. Technical execution: The head is painted in encaustic with the cestrum, and this art has here been employed in a manner strikingly artistic and off-hand. Thus, in several places, for instance, the artist has worked in the colours with his thumb, the impressions of which are still distinctly visible. The raiment is likewise painted in encaustic with the brush.

46. The head of a pretty Woman with hair plainly parted. The neck is adorned by a quaintly formed gold chain with a round clasp in the middle, the ears have pearl earrings. She wears a bright red robe with black shoulder-stripes. Technical execution: Distemper painted with the brush on chalkground.

47. Head of a Boy with sleek hair cut close to the skull, and florid complexion. Purple shoulder-stripes are inwoven in the white under-garment. Technical execution: Distemper.

48. Head of a young Man of yellowish complexion; the hair brushed in Roman fashion over the forehead. Pale purple shoulder-stripes adorn the white raiment. Technical execution: The head in encaustic painted with the cestrum, the raiment, and probably also a portion of the hair, with the brush.

49. Portrait of a young man, who cannot deny his Semitic race: crisp hair, nose with a strong bend downwards, broad, fleshy lips and large vaulted eyebrows. The face is very skilfully drawn. Technical execution: The portrait seems to be done entirely in wax distemper with the brush.

50. Portrait of a Man, presenting a face with rather coarse irregular features. Technical execution: Encaustic painting. Face and hair show traces of the cestrum. The raiment adorned with violet stripes is done with the brush.

51. Head of a Youth, with a full beard encircling the face with the utmost regularity, with moustache and tuft on the under lip. White raiment with violet shoulder-stripes. The technical execution seems to be the same as in No. 50.

**52. A highly interesting female portrait, conspicuous above all for the energy of delineation and the forcible effective modelling of the head. The refined, amiable, though not handsome features appear to have been rendered with great fidelity by the artist. We claim attention to the warm, harmonious colouring and the artistic perfection with which the light wavy locks about the forehead and temples, and the tresses gathered up in the style of a diadem, are painted. The heavy necklace, composed of pearls and large rectangular links, each containing an oblong emerald, the pearl earrings, and the purple robe with the black gold-edged shoulder-stripes, constitute the rich dress of this lady. Technical execution: The head in encaustic, painted with the cestrum, the raiment with the brush.

53. This picture belonging to a later period, represents an old Man with dark complexion, rugged beard, and hair of peculiar growth: it is shorn close to the skull, but left standing at the sides, thus presenting the appearance of a tonsure. The raiment is white with pale red stripes inwoven. Technical execution: The picture is distempered with the brush.

54. A Woman with dark eyes circled by broad black shadows; of slight artistic value and yet highly effective

and animated. She wears a purple robe with black stripes and is adorned with a very rich necklace, handsome earrings, and a wreath of myrtles with fruits and blossoms in her hair. Technical execution: Distemper, painted with the brush on canvas grounded with chalk, and stretched upon a wooden panel.

55. Head of a Girl, with hair simply parted and adorned on the top with a golden ornament. This peculiar jewel is met with also in antique statues. The face is pale and without expression. Rich necklace; a red garment. The left lower corner is wanting. Technical execution: Distemper.

56. Head of a Girl, the edges of the eyes painted dark, low forehead, strange head-dress. Technical execution: Encaustic.

57. This unhandsome Girl's head, which by its round shape and small, flat nose gives a cat-like appearance, is of a foreign type. The ears are somewhat large, the hair dressed remarkably high. The purple raiment has black shoulder-stripes. Technical execution: The head is painted in encaustic with the cestrum, the drapery the same with the brush.

58. Supposed to be the portrait of a Bride; on account of the pomegranate in the left hand of the girl whose rather cheerful though not very prepossessing face denotes exuberant health. It may be observed that the pomegranate was looked upon not only by the Greeks but also by other Eastern nations as a symbol of fecundity, and at weddings in ancient Greece was thrown by the guests at the feet of the approaching bridal couple, that the numerous kernels which it contained might be scattered about by them. This was meant to convey the wish that happiness, abundance and fruitfulness might fall to the share of the

bride and bridegroom. The picture, moreover presents various striking details: an articulated golden ornament, hanging down over the forehead from the middle of the plainly parted hair; a curiously shaped necklace, and a chain-bracelet of very modern form. The white, decorated garment has black shoulder-stripes Technical execution: The picture is coarsely painted with distemper colours with a brush on canvas grounded with chalk, and consisting of several sheets stuck one upon the other.

*59. A pretty Girl's head with soft sympathetic eyes, a tender roseate complexion and fine, short, curling hair. This portrait, which in point of execution somewhat resembles crayon-painting, is composed with a remarkably refined sense of colours. The raiment, all but the pale violet shoulder-stripes, is light blue; a white under-garment is seen over the left breast; the upper drapery is likewise blue. Graceful ornaments adorn the ears and neck. There is a certain Semitic type discernible in the aggregate appearance, notwithstanding the features of the fair one are not sharply chiselled. Technical execution: The head seems to be painted in encaustic with the cestrum, the drapery with the brush.

*60. Head of a young Man with smooth-shaved face. Traces of gold were discernible in the hair, previous to cleaning. A lock of hair descending behind the right ear, is in shape like an inverted note of interrogation, and terminates in two thin twists of hair, resembling little tassels. It is the prince's lock (see No. 7). It was probably worn by royal princes in general, even by adults. Also the violet shoulder stripes inwoven in the white garment appear to be split, and terminate in the style of arrows (exceptionally).

Technical execution: Encaustic, the head painted with the cestrum, the drapery with the brush.

*61. Portrait of a Man; conspicuous for its lifelike expression and the freshness of the colours, notwithstanding its coldness and tranquillity. The clear eyes and curled lip denote passionless calculation. Also the sharply delineated, very long, straight nose are in accordance with the general type of a tyrant. And indeed, the man here represented may have possessed influence and power. This is indicated by the golden wreath of laurels with a star in the middle of the forehead, which he wears in his hair. The white garment is partially wanting. Moustache and whiskers are carefully cultivated. Those portions of the picture which were not concealed by the wrappings of the mummy show traces of gold ground (see No. 6, 90). It is moreover remarkable for its excellent, exact delineation, and the admirable treatment of the colours. Technical execution: All painted in distemper with the brush.

**62. This is no doubt the portrait of one of those ladies of fashion who in their exalted social position have no need of ornaments to elicit the respect due to them. Indeed, with the exception of small pearl earrings, this lady, attired in a purple robe with black shoulder-stripes, displays no ornaments of any kind. A keen intellect is expressed in the clear eyes, as well as in the proud, slightly smiling lips of this lady. The complexion is delicate; the short wavy hair descends on both sides in peculiarly stiff curls before the ears. Technical execution: The head painted in encaustic with the cestrum, the garment so likewise with the brush.

*63. The face of a yet very young, naively innocent-looking Girl with a winning, friendly expression, large dark eyes and a small finely-shaped nose and mouth. A light, gold wreath of ivy adorns the dark locks, large round pearls encircle the slender neck. Also the robe of a deep purple dye is embellished by golden shoulder-stripes. Technical execution: The head is painted in tender, vivid colours in encaustic with the cestrum, the raiment with the brush.

64. A dark Man's head with quite irregular features. Surely some Ethiopian blood flowed in the veins of this man; the complexion, the woolly hair, the broad, bushy eyebrows and projecting jaws, give evidence of it. The eyes are large and distended; the peculiar cut of the beard reminds one of the fashion of this day. In spite of the type of an inferior race the countenance denotes intelligence and a certain amiability. A hoop of gold embellishes the thick hair. The broad shoulder-stripes in the white garment display at the top two black transverse strokes. Technical execution: Appears to be all painted in distemper with the brush.

65. Woman, apparently belonging to a mixed race. The eyes obliquely placed are slit, the hair is dark and woolly. The oval of the face is much drawn out; the ornaments are rich; the two necklaces are interesting in form. Two broad black shoulder-stripes edged with gold are inwoven in the red garment. Technical execution: Distemper on chalkground.

66. The face of a young man of a fresh and pleasant appearance, with a slight indication of a beard, and eyebrows grown together. The hair is brushed smooth upon the round skull and descends to the middle of the forehead; frank, honest-looking eyes — altogether

an appearance of almost Roman type. The white raiment is trimmed with lilac stripes on the shoulders. Technical execution: Encaustic, head with the cestrum, raiment with the brush.

67. Head of a Boy with large eyes and black hair. The lock descends behind the ear. The face is of a very dark complexion the gloss and colour of which has been excellently well preserved by the uncommonly mellow laying-on of wax colours. The numerous impressions of the cestrums are very clearly defined in this picture which is therefore very instructive for this kind of encaustic painting; the white garment adorned with purple stripes is painted with the brush.

*68. Portrait of a young Man. Hair and beard are thin, but well cultivated and curled; an affected lock descends low down upon the forehead. The complexion of the face with its dull and blasé expression is sallow.

69. Head of a young Man of dark complexion, with as great a lack of expression as No. 68. The pear-shaped head, covered with thin, curly hair, is placed upon a well-shaped neck, which terminates at the shoulders in the manner of medallions, as may be seen on coins.

70. Head of a Woman with plain and simple head-dress. The necklace is wrought like a modern chain-bracelet. Pearl ornaments in the ears. The head is painted in encaustic with the cestrum, the purple garment trimmed with black shoulder-stripes, in encaustic with the brush.

71. Head of a young Man, not handsome, but finely painted, with a gentle expression of countenance, mild up-turned eyes and short hair dressed quite in the modern fashion. The oval of the face is greatly

drawn out; the chin is pointed; an incipient beard overspreads the upper lip and below the mouth. The face is painted in encaustic with the cestrum, the simple, white garment with the bright red shoulder stripes likewise encaustic with the brush. The flesh shows delicate, finely shaded colours.

72. Head of a Man with dark complexion, low forehead, rigid, the eyes somewhat turned upwards, and powerful beard. On the white raiment may be seen violet stripes perforated at the shoulders. The picture is painted all in distemper with the brush, probably on an older picture.

*73. A portrait-panel from which the colour is effaced, showing very exactly how the priming is effected. The outlines are drawn in thin, black paint with the brush; they denote a sure yet soft touch. The handsome, interesting head displays features which remind one involuntarily of the Artemis of Versailles (Louvre). The raiment was painted in gum-distemper with the brush.

74. Large fragment of the portrait of an old Woman with a projecting, energetic, nay, almost malignant mouth and projecting chin. Loose hair descending on the neck. Technical execution: Distemper.

75. Head of a Youth with slight moustache, hair combed low down upon the forehead and much decision in the formation of the mouth. The type of the head is Roman. Violet shoulder-stripes on the white garment. Technical execution: Encaustic.

*76. Head of an elderly Woman with black hair, parted and somewhat wavy, and worn close to the skull. The placid, liquid eyes, the prominent cheek-bones, the decisive traits about the well-formed mouth, the high forehead, are characteristic of an energetic,

intelligent woman. These peculiarities of the picture are admirably expressed by the wonderful delineation. Traces of a golden wreath are visible in the hair. Around the neck she wears a necklace of pearls. Beneath the purple drapery, which is somewhat thrown back, one sees upon the raiment the black, broad, gold-edged shoulder-stripes.

77. Head of a Woman with long, clustering hair, descending over the ears, dark complexion, the face clearly defined, the long nose peculiarly pointed. A chain adorns the neck, and on the white raiment are black shoulder-stripes. Technical execution: Distemper. Strange to say, the light falls from above.

78. Evidently a Girl's head, with a rapt expression, pointed face and fresh complexion, without ornaments. Peculiar, but not unskilful in drawing and make. Head encaustic with the cestrum, the hair and the remainder with the brush.

*79. Fragments of two female heads, with fine regular features; the one (a) on the left side, in the purple robe with a necklace, is remarkable for its drawing and colouring. The colours in the eyes are placed one beside the other without being blended together; the one on the right side (b) is preserved only to the neck.

80. Girl's head with a good-natured expression, curly hair, small eyes, small nose and small mouth. Pearl earrings and a double necklace, as well as a purple robe with black shoulder stripes adorn the person of this maiden. Head and raiment encaustic, the former painted with the cestrum, the latter with the brush.

*81. Originally no doubt a splendid female portrait; unfortunately the colours have paled to such a degree as to admit but a faint idea of the eminent beauty

of the work. In point of jewelry, the shape of head, style of hair and features, it has some resemblance with No. 8. A golden wreath of laurels adorns the hair.

*82. Fragment of a female head with plain head-dress, rich ornaments of the ears and neck, pale purple raiment. Technical execution: Encaustic, the head painted with the cestrum, the raiment with the brush.

83. Fragment of a Girl's head, like No. 82, in a bright red robe and black shoulder-stripes.

**84. a) Fragment of a female head, conspicuous by the smooth hair, the bright red robe, and beside it over the left shoulder the dark blue drapery. Correct drawing and fine colouring distinguish this picture. Encaustic.

b) Fine Male head whose thin, crisp hair, high, wrinkled forehead, keen glance, energetic mouth and powerful beard denote a man of strong will, and relentless, impulsive spirit. White raiment. Technical execution: Encaustic.

85. Fragment of a Youth's head. Breast and neck are missing. Thick, black, curly hair, a bent nose, a pointed chin, small mouth, down-cast eyes and irregular features are the characteristics of this portrait.

*86. Girl, conspicuous by the small head, the hair plainly parted, the low brow and unbecoming, slightly open mouth. She wears a necklace and purple robe.

*87. Female head with hair arranged like a chignon. The colour of the coarse face his somewhat paled, whereas the drawing is masterly. Rich pearl jewelry adorns the neck; the only picture which shows black shoulder-stripes edged with gold upon a bright-red garment.

88. Head of a young Man, in the face resembling No. 66; the raiment is brown and, like No. 44, is fastened with a brooch upon the right shoulder. The picture is very coarsely painted in encaustic with the cestrum.

89. Fragment of a Man's head. The expression shows a certain hilarity. He wears a white garment. The head is painted in encaustic with the cestrum, the drapery with the brush.

90. Head of a Woman with full cheeks, large eyes and small mouth. The black hair is tied into a peculiar kind of ball. She wears pearl earrings, two necklaces and a purple raiment. Traces of gold are discernible along the mummy-linen.

*91. Fragments of a male and of a female head.

92. A panel painted on both sides. The better one of the two portraits is split, and unfortunately only half of it is preserved. It is painted in encaustic, the head with the cestrum, the raiment with the brush, while the picture on the other side is but a rude counterfeit made by an insignificant painter in distemper on chalkground. This panel is interesting from the assertion that the better pictures are the productions of a time prior to that of the inferior ones. This difference is the more striking from the fact that the picture, of which only a fragment is preserved, is decidedly one of the best executed in point of drawing and colouring.

93. The framed panels are the mummy-labels mentioned in the introduction and in Ebers' essay, and were found at the same time with the portraits. According to Dr. Wilken they date back to the first or the

beginning of the second century. The inscriptions run thus:

a) "Burial of Perseus from the port of Kerke in Gan Memphis."

b) Not deciphered.

c) "N. N. to the port of Kerke in Gan Memphis from the borough of Philadelphos in Gan Arsinoë."

94. Two head-pieces of mummy-shrouds, found in the same burying-place, showing the portrait of the deceased painted direct upon the linen cere-cloth.

95. Four fragments of mummy-shrouds, likewise found at the same time with the pictures in the same place; the ornaments and drawings on these fragments refer to the time of the Ptolemies.

The encaustic painting of the ancients

by

OTTO DONNER von RICHTER.

The discovery of portraits of Greco-Egyptian origin in the cave-cemetery of Rubaijat in the province of el Faijoum in Central Egypt has thrown light, in a very surprising way, upon the pictorial technics of the Grecian artists, and more especially upon that branch of the art which, till then, had never admitted more than a theoretical discussion; for indeed the accounts given by the ancient writers respecting this branch of technical execution, namely the so-called »encaustic painting« of the ancients, are so scanty, and are rendered, especially by our chief source, the 35 Book of Pliny, in a form so brief and indefinite, as to give rise to the most erroneous interpretations. Years ago I gave utterance to my views on this question.*) The discovery of Graf's portraits has fully confirmed the correctness of my opinion, and I gladly acquiesce in the wish of the possessor of these pictures, to give a brief description of the nature of encaustic painting.

Pliny says (L. XXXV. 122): »it has not been ascertained who first devised the art of painting in wax-colours and of burning-in the painting«. With this the author says clearly and distinctly that

*) First in »Die erhaltenen antiken Wandmalereien in technischer Beziehung« in Wolfgang Helbig's wall-paintings in the towns destroyed by Vesuvius, in the Campania. Leipsic 1868. The same, reprinted, Leipsic, published by Breitkopf & Härtel, 1869; then 1885 in the »Practische und chemisch-technische Mittheilungen von A. Keim« in Munich, and in a reprint, published by Keim. Recently again in »Allgemeine Zeitung« of Munich, of June 30., 1888.

in encaustic technics two operations follow one upon the other: first the painting with wax, i. e. with variously coloured wax, and when this is done, the burning-in of that which has been painted, and it is this latter procedure which originated the name of encaustic, i. e. burning-in painting.

Pliny further says (L. XXXV. 149): »there have been, time out of mind, two kinds of encaustic painting: with wax — also on ivory — by means of the cestrum, i. e. the verriculum, until one began to paint also the ships of war; then was adopted the third kind, that of causing the wax-colours to melt over the fire, so as then to lay them on with the brush«. Rightly interpreted this short passage gives all the explanation required. This first sentence I understand to signify that of the two processes exercised with wax by means of the cestrum or verriculum, Pliny mentions only the material for the one, ivory, as being but exceptionally employed, whereas the material for the second kind, the wooden panel, as the one commonly used and known, was not specially referred to by him. This explanation has been most fully confirmed by the portraits of Rubaijat, almost all of which are painted on wooden panels, while the more costly ivory, which of course could be employed only for work of a smaller compass, a sort of miniature portrait painting, in which, according to Pliny, the paintress Jaia of Cyzicus excelled (L. XXXV. 147), has not been employed in any of these portraits.

In both the first-named methods, then, »Painting with Wax« must have been done without the employment of heat and without using the brush, for Pliny lays stress on the fact that it was only in the third that liquid wax-colour, melted over the fire, was employed and laid on with the brush. Owing to the rapid congealing of the hot mass, both in the brush and on the surface to be painted, this process was highly inconvenient, and admitting of no exact execution was employed only for painting in plain shades and for hasty decorative work; but the ancients had no other alternative, being ignorant of the process, which to us moderns appears so obvious, of dissolving wax in turpentine, and because they had no knowledge of moist distillation by means of which, in the middle-ages, the extraction of essence of turpentine or turpentine-oil was effected. Neither could the art of painting in oil be revealed to them, because, with their abundance of olive-oil, they had no need to prepare the drying linseed-oil, and were therefore compelled to look out for a means of rendering wax serviceable to a method of

painting capable of perfection. On this subject Pliny informs us (L. XXXV. 84) that the wax used in painting, which was coloured by the admixture of pigments, was the so-called »Punic wax«, a preparation obtained by boiling the natural yellow bees-wax three times in sea-water with an addition of a little »nitrum«, i. e. natural, mineral soda, and then skimming it. By this means it was not only bleached, but also acquired a very slight degree of saponification which rendered it more fit for combinations with other ingredients, while the addition was necessary for making the wax, in a cold state, soft and pliant. Pliny and Vitruvius both agree in saying that in the so-called Causis, i. e. in the incrustation of the vermillion fresco-paint with hot wax there is a slight addition of olive-oil. This addition prevents the wax from congealing so rapidly, but it would not suffice for cestrum painting alone, because, if too strong, it would prevent the drying, while if very slight, it would not render the wax sufficiently ductile. An admixture had therefore to be selected capable of transforming the wax into a soft paste, while possessing the quality of hardening in a given time. The most obvious ingredient for this purpose appeared to me to be balm of Chios, the liquid resin of the Pistacia terebinthus, well known to the ancients. And indeed, the composition of Punic wax, balm of Chios and a very little olive-oil, all melted together over the fire and mixed up with the pigments, gave, when congealed, the desired plaster-like wax-paste which was admirably adapted for working with the cestrum.

But what was the nature of the cestrum, i. e. the verriculum? The word cestrum which has been described as a cutting instrument, a graving-tool (from caedo, caesi, caesum, caedere, to ingrave), I have derived from the Greek word Kestron or Kestros (κέστρος), the Greek name of the Betonica-plant, named by the Latines »serratula«, i. e. finely dentated (Plin. XXXV. 84), having a lancet-shaped, small-dentated leaf with a long stalk; the word verriculum, which had been interpreted as a small spit (from veruculum) was explained by me to be a term synonymous with the Greek »Kestron«, designating the same instrument for the purpose of furrowing, scraping, which I derived from verro, verri, versum, verrere, to furrow, scrape. This interpretation suggested to me the instrument necessary for encaustic painting, i. e. a lancet-shaped spatula resembling an antique plaster-knife, with a finely dentated edge and rather long handle, the point somewhat curved. The toothing of this instrument enables any agglomeration of the wax-pastes to be

equalized and smoothed by furrowing or scraping, the lancet-point may be used for spreading out and blending together the separate tones of colour, the bend of the back may be used to flatten any excessive prominences, while the point serves to lay on the strong lights, such as the luminous spot in the eye, the eyelashes and single hairs. With this instrument, then, I have been able, without much difficulty to produce the same effects as on the original paintings, upon which the traces and impressions of the cestrum may every where be distinctly recognised. In some cases it has been handled more roughly, in others with more delicacy and smoothness It also occurs now and then that certain projections of the hair are laid on with hot liquid wax by means of the brush. But the picture attains its perfection only after the conclusion of the work, by means of the burning-in process in which the ancients used to hold a heated rod of iron or a vessel filled with hot coals near the picture, while I myself simply held the picture up to the hot funnel of a petroleum-lamp. The result is surprising, in-as-much as the rough edges of the furrows or grooves are melted away, the latter becoming somewhat more filled up, while an even varnish-like gloss is diffused over the whole painting.

In contrast with the flesh and hair, however, the garments, with but few exceptions (see Catalogue) are only painted, in a few hasty strokes of the brush, with liquid, molten wax-colour, any more delicate execution of them appearing unnecessary, as the painter might suppose that by far the greater portion would be concealed by the linen-strips of the mummy-shrouds being pasted over them.

But not all of these portraits are produced with wax-colours and by the burning-in process, for we find among them a tolerably large number executed in distemper-painting (from the Italian word »temperare« to add, mingle), i. e. with water-colours to which a particular binding-substance must be added, such as the yolk of eggs, or the yolk and white of eggs mixed, or with an addition of fig-milk or some other resinous binding-substance beaten up together. For this style of painting we find the wooden panels mostly grounded with a mixture of chalk and glue, (for inst. Nos. 15, 36, etc.) or the panel is covered with coarse canvas (such as No. 54) to which the chalk-grounding is applied, or the panel is entirely omitted and several layers of canvass pasted together, as in No. 58. This process of execution descended by way of uninterrupted tradition from those early times down to our own late middle-ages, being finally supplanted only by painting in oil.

But a number of portraits — and to these belong the best among them — are produced by a process which is a mixture of the pure wax-encaustic and egg-distemper, and which I would therefore designate as »wax-distemper-encaustic«. Here no balsam is added to the wax, which is rubbed down, in a heated state, with the yolk and a little white of eggs, also a drop of olive-oil, and kneaded — the latter being necessary to free it from particles of water in the egg — and in this way, with the addition of the pigments, it is triturated to a paste resembling the wax-balsam paste, and like the latter may be worked with the cestrum and burnt-in. It presents the advantage of enabling a few finishing strokes and shades to be added with the brush and the common egg-distemper, as may be proved by several of the pictures, for inst. the beautiful and eminently artistic No. 21. By this process the surface of the picture does not acquire the gloss of the wax-balsam paste; it remains more dull and fresco-like, as may be noticed even now in the originals, although the latter have lost something of their first gloss from being so long buried in the sand. Also the existence of resinous binding-substances is traceable, for inst. in the varying colours in the raiment of No. 73.

Thus the Collection of Theodore Graf teaches us in the most interesting manner, all the technical expedients employed by the ancients, excepting fresco and size-colour painting.

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